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*Ethelbert Nevin
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In This Issue "GETTING FUN OUT OF MUSIC" by Hendrik W. Van Loon

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The World of Music

Interesting and Important Items Cleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



A RACHMANINOFF FESTIVAL, to last for an entire week, is planned for next October in Sheffield, England. The principal offering will be a festival of the pianist-composer's most ambitious work, "The Bells," to be given with a large chorus, orchestra and soloists. Rachmaninoff will appear on one program as soloist in a concerto with the Philharmonic Orchestra of London, and on another day he will appear as guest conductor of this famous organization.

"CARMEN" announced for two performances in the third week of November, by the Cleveland Symphony Orchestra under Artur Rodzinski, sold out the house for both nights, with such a demand that there was a third performance on the evening of December 2nd.

THE METROPOLITAN OPERA COMPANY of New York is to be congratulated on having successfully navigated the shoals, rapids and stormy currents of a troubled reorganization, so that on December 16th it opened the present season with a splendid performance of "La Traviata" in which Lucretia Bori was the *Violetta*, and Richard Crooks the *Alfredo*. The troupe will visit Philadelphia and Brooklyn for four performances each. Long life and success to this group with its splendid traditions.

THE AUCKLAND SOCIETY OF MUSICIANS (New Zealand) recently gave a program devoted to the work of Schubert and Schumann, including the "Tris in B-flat" of Schubert; the "Quintet in E-flat, Op. 44" of Schumann; and songs of both masters.

LOUIS EKSTEIN, Chicago music patron, who chose for his recreation the sponsoring and managing for twenty years, of summer seasons of opera at Ravinia Park, instead of luxuriating on a yacht, died at his home on November 21st. American music is greatly in debt to the fine spirit of his benefactor, whose noble "hobby" is said to have cost him more than a million dollars.

THE SAN FRANCISCO ACCORDION CLUB drew a crowd of ten thousand to its annual picnic at California Park, in a suburb of that city. The press reported the commercializing instead of emphasizing the artistic import of the event. Good.

"HET MEISJE VAN ZAVENTEM" (The Most Beautiful Love), a new national opera, had its first performance at Antwerp (Belgium), when recently presented at the Royal Flemish Opera. Its world premiere had been at Gand, on February 17, 1935. The score is by Emile Hullebroeck and is said to be of just the type called for by the picturesque, colorful, delightfully folkloristic story, of which the great Flemish painter, Van Dyck, is the central figure.

EMILE HULLEBROECK

ROME'S OPERA SEASON opened on the traditional Eve of St. Stephen (December 26th), with a performance at the Royal Opera House (formerly Teatro Costanzi) of the "Iris" of Mascagni, with Gigli in the leading tenor rôle. It was a resplendent social event with the Royal Family, Rome's diplomatic and government corps, both church and state, present—in fact a society spectacle not often equalled in the world. A new "Cyrano de Bergerac" by Alfano is to have its world premiere in this series.

KURT HINDLER, conductor, composer and musical editor, and founder of the Sobota Cantorum of New York, of which for seven years he was conductor, died on November 17, 1935, in New York, at the age of fifty-three. He was a native of Berlin, Germany, and was educated in the universities of Berlin and Munich.

THE FERDINAND HILLER Orchestration of Handel's "Theodora," which was done for the only German version of this oratorio, at Cologne, in 1860, with Dr. Hiller leading, is on display in the Ryerson Library of the Art Institute of Chicago.

KATHRYN MEISLE has won a distinguished success with the San Francisco Opera Company, when, as *Erda* in "Das Rheingold," she "sang gloriously," recalling the "voices of great gods and heroes." After *Erda* in "Die Walküre," Miss Meisle was "regal, dignified, poised, with a voice both opulent and fresh."

THE SECOND MASS, IN D MINOR, a seldom heard work by Luigi Cherubini, was presented on December 7, 1935, by the University Extension Department of Music of Columbia University, New York. The Barnard Glee Club, Columbia University Glee Club, Columbia University Chapel Choir, Columbia University Orchestra, and soloists all combined, were led by Lowell P. Beveridge.

PRINCESS TSILANINA, internationally known Indian soprano, made a farewell to her musical career when, in November 30th, she appeared in a concert at the Wilshire-Ebell Theatre of Los Angeles. She was assisted by Götting, a young Indian harpist; Georgia Williams, violinist; and Charles Wakefield Cadman and Homer Grunn, composers. The Princess now plans to enter religious work.

NINA HERBERG GREGG, composer and writer, celebrated on November 24th her nineteenth birthday, in Copenhagen, where she now lives. Judge Galloway finished his education of the summer when he returns to the Harvard Board of Norway, where the master of the Finnish Opera. A most interesting singer in her day, Mme. GREGG contributed much to the popularizing of her husband's songs and was generally expected to be a most interesting of all the human race. And sixty-seven percent of what they hear is music.

JEAN SIBELIUS, the renowned Finnish composer, who celebrated on December 8th his seventieth birthday and received on November 7th the gold medal of the Royal Philharmonic Society of London, one of the most early bestowed and also most coveted of musical distinctions in all the world.

GIANT GRAND PIANOS, eleven feet and eight inches long, are being built by a London firm, to please radio pianists who complain that the present length of strings is responsible for the "wooden" tone in the upper treble register of their instruments when heard over the air.

THE STATE OPERA OF Vienna in its opening week offered as guests three Salzburg Festival celebrities: Dusolina Giannini as "a ravishing *Tosca*"; Zino Piza as the *Don Giovanni* of Mozart's masterpiece; and Emanuel List as the *Baron Ochs von Lerchenau* of "Der Rosenkavalier." Furtwängler aroused "wild enthusiasm" by his reading of "Fannyhauer" and revivals of Lotzinger's "Car and Zimmerman" and of Nicolai's "The Merry Wives of Windsor" pleased patrons with a taste for music of a more sprightly mood.

ISIDORE DE LARA, widely known composer, died on September 2nd, at Paris. Born in London in 1858, he was musically educated mostly in Italy. His "The Garden of Sleep" was long a favorite, especially with contraltos and sopranos. "Messaline" was produced at La Scala of Milan, with Toscanini conducting, and later at the Metropolitan of New York.

PROFESSOR C. SANFORD TERRY, the eminent English musician and writer, has received from the University of Leipzig the honorary degree of Doctor of Philosophy, in recognition of his "distinguished work on the lives of Johann Sebastian and Johann Christian Bach."

WILHEM MENGELBERG has made his reappearance with the famous Concertgebouw Orchestra of Amsterdam, Holland, when he led the program of October 24th. It was October 24th of 1895 that he made his debut with this organization, in the "Concerto in E-flat" of Liszt, with Willem Keck conducting. Three years later he led his first concert of the Concertgebouw.

HON. FREDERICK BUCHANAN GALLOWAY, eminent lawyer, musician, composer and writer, passed away on December 12th, at Columbus, Ohio. Born in Columbus, October 13, 1861, Judge Galloway finished his education at Amherst College, was admitted to the bar and twice elected Probate Judge of Franklin County. Throughout his life he had a strong interest in music, with a unique gift for composition. His songs became widely known and "The Gypsy Trail" was sung throughout the English speaking world. As a writer, Judge Galloway had a picturesque style of presenting tales from music to the layman, and he long was among the most brilliant writers for THE ETUDE.

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DR. GUIDO ADLER, eminent musicologist of Vienna, who, till pensioned a few years ago, was the leading professor of musicology in the University of Vienna, and who still is active in his scientific work as Privy Councillor, has published his memoirs under the title *Wilder und Wälder*. One of the early champions of Wagner, his book relates his experiences at the first Bayreuth Festival, with Wagner, Cosima, Lilli and Bruckner.

THE HISTORIC MUNICIPAL OPERA of Berlin-Charlottenberg, which has been renovated and modernized to become a national theater under the name of the German Opera House, was reopened on November 15th with a performance of "Die Meistersinger."

WALTER HENRY HALL, one of our foremost authorities on church music, and especially that of the male choir, died in New York, December 10, 1935. Born in London, April 25, 1862, his training was finished at the Royal Academy of Music; and at twenty-one he came to America and became organist and choirmaster of St. Luke's Church, Germantown, Pennsylvania, St. Peter's, Albany, New York, and St. James', New York City. He founded the Brooklyn Oratorio Society and was a Professor of Music in Columbia University from 1913 to 1930 when he became professor emeritus. His anthems and other church music have widely been used, as his "Essentials of Choir and Voice Training."

LE THÉÂTRE DE LA MONNAIE, the time-honored Opera of the Belgian capital, has commemorated the centenary of the birth of Simon de Lailla. A happy choice, since this work was given in Brussels, in the original French, on the platform of the Société de Musique, in 1878, within a year of its world premiere at Weimar on December 2, 1877, after having been denied a performance by the leading theaters of its native Paris.

WELLINGTON, NEW ZEALAND, has seen a musical competition for which there were entries of more than three thousand competitors. Included in it was a Grand Opera Contest, in which by Colin Franklin-Brown of Wanganui.

FREDERICK JACOBI, of the younger group of American composers, heard his "Concerto for Violoncello and Orchestra," which he recently appeared on a program of the Cleveland Symphony Orchestra, with Victor de Gomez, principal violoncello of the orchestra, as soloist, at Artur Rodzinski conducting. The composer was called to the stage for an ovation to himself and the soloist.

(Continued on Page 122)



A ROTARY CONCERT IN THE INTERNATIONAL FRIENDSHIP GROVE

A Great Objective for Rotary

THE fine aims of the Rotary Clubs in all parts of the world are too well known to need recounting. Their ideals and their spirit have benefited our civic and business life in a really magnificent manner. Similar service clubs have extended the idea, and there can be no question that this has lubricated our complex problems of living in innumerable very important ways.

Now comes a plan to enlist Rotary to employ music as one of the means of furthering its great objectives. The proposal has come from the fertile brain of Dr. William H. Tolman, now a resident of Pawtucket, Rhode Island, but erstwhile a citizen of the world. Dr. Tolman is one of the foremost economists of the times.

After extended deliberation he came to the conclusion that one of the ways in which Rotary might be of most service to communities all over the world was to formulate a plan in which Rotary might back the organization of regular choral festivals in hundreds of our cities everywhere.

This plan was inaugurated with the idea of establishing in Pawtucket an International Friendship Grove, promoted by the Pawtucket Rotary. This Grove consists of sixty-seven trees, each of which symbolizes each of the sixty-seven countries where Rotary has been established. The Friendship Garden in the same park, the creation of Park Superintendent Corrente, is the locale for the Shakespeare Garden, a suggestion of the Pawtucket Rotary, where Mr. Corrente has assembled specimens of all the plants and flowers mentioned in the plays and poems of the Bard of Avon.

The dedication of the Shakespeare Garden on August 18th of last year was intrusted to Percy Hodgson, Immediate Past President of the Pawtucket Rotary, as Chairman of the Music Festival, with Stuart Barstow, Lawrence W. Corrente, Thomas A. Widdop and William Mikkeljohn as colleagues. They organized the choral resources of the city into a large chorus, with fine instrumental support and offered a superb Music Festival to some eight thousand auditors. The soloist of the Festival was the well known operatic baritone, Forrest C. Deussen.

The International Service of the Pawtucket, like all other Rotary Clubs, is a liaison for the promotion of better world acquaintance, understanding and appreciation. Its Chairman, Dr. William H. Tolman, has resided in many of the European capitals; he has been officially connected with some eleven international expositions and congresses; he

has been decorated by the Governments of France, Belgium, Italy, Hungary, Czechoslovakia and Germany; he is a member of the Society of Political Economy of Paris, the Statistical Societies of Paris and Hungary, and the Académie du Var, France. This world acquaintance and personal contacts with men and movements abroad have been placed, *con amore*, at the disposal of the Pawtucket Rotary.

Music is the only universal language. The International Service feels that this universal characteristic of the three thousand eight hundred and forty-seven Rotary Clubs, with their membership of one hundred and sixty-one thousand in sixty-seven countries of the world, can be utilized in a plan whereby these Rotarian centers may promote and support State music festivals, to the great delight and inspiration of these world centers.

The power of Rotary, in furthering such a movement, could be tremendous. Rotary might acquaint itself with the splendid work already accomplished by the American Choral and Festival Alliance, Incorporated, founded by Mrs. William Arms Fisher, and lend it the practical support which groups of business men would gladly give if they took the time to analyze the profitable results which come from such humanizing activities as may be brought about by mass singing of a high and inspiring order.

In the dedicatory address, Dr. Tolman said:

"Some six years ago, contact with the Rotary Club at Toulouse, France, disclosed the existence of an institution known as the *Académie des Jeux, Floraux*. Its objective is the cultivation of songs and poetry in annual competitions which have continued unintermittedly for the last six hundred years, excepting the period of the French Revolution.

"This idea and ideal appealed to the Pawtucket Rotarians, who nurtured and cultivated the thought which today culminates in this music festival.

"The unity of this Friendship Grove, surrounded by its gardens of flowers, is emblematic of power and beauty, which would include the whole world through friendship and peace. This is the lofty and noble ideal which the Pawtucket Rotary Club is offering for your contemplation and realization."

"Trees, flowers, music, friendship, peace."

Here is a movement which, in the hands of men of vision,

may easily attain magnificent proportions. One wise sage recently said, "Many men do not have enough vision to oil the hinges of the eyes of a mosquito." Not so the Rotary group. They have always shown themselves willing and ready to promote any plan of genuine consequence in our civic life.

In employing music to bring together the great objectives of Rotary, the most powerful human and emotional engine for motivating great masses of mankind would be thrown into action. The triumphant figures of history, from Babylon to this day, have realized that in music there is a force for stimulating the best in vast groups of men. In Rotary there surely is a large enough section of this great organization which are many of the finest minds and characters of this age, to picture the possibilities of this powerful influence to inspire wide action among Rotary Clubs everywhere, to put music into use in developing the high practical altruistic aims of the organization!

In the great chorus in praise of the usefulness of music to man and the State, the sage phrase of Napoleon I stands out in bold relief:

"Music, of all the arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

No one knew the forces which sway masses of men better than the little Corsican.

The Piano and Your Problems

HOW DO YOU SOLVE your problems? How do you find a way out when the time comes that you must make a momentous decision? Decisions are the great moments in life. The more important the man, the more the decisions multiply.

There comes a time when decisions become so troublesome that one's thinking apparatus seems to stop. The busy man recognizes it as a state of brain fog. Unimportant decisions do not matter. We knew one good lady who found herself in terrible distress when it came to the matter of what color of hat she should wear. The difficulty which millions of her sisters had was how to get any kind of a becoming hat at all. When trifling problems become magnified—look out! This sometimes is a harbinger of nervous disorders.

The average active business man often goes home with many unsolved problems. The popular psychological books ("How to Succeed Without Fits," and so on) tell him to banish his business troubles until the next day. Ever try it? If you succeed in doing it, you are either a miracle man or you have some such plan as we are about to suggest. If you can forget your problems, without displacing them temporarily in your mind with some engaging form of activity that compels close concentration, you are a fathead. An absorbing book or a lively game may do it. That is the reason why so many men go in for detective stories and poker. These, however, do not begin to have the brain resting power that music unquestionably possesses.

Lucky is the man who has been trained in his boyhood in music. He possesses one of the most valuable of all life assets—a means of resting his tired brain and allowing his thought processes, that permit sound judgment, to become coordinated and adjusted for a fresh start.

Scores of business men, many in the highest positions of responsibility in the land, have told us that when things get into such a mix that they do not know which way to turn, they spend an hour or so at the piano keyboard, and that after this mental and nervous rehabilitation they approach their problems afresh, only to find that by some mysterious process of the subconscious mind, business situations which seemed impossible to solve, have solved themselves. The father who buys a good piano for his boy, and who sees that he has a practical training in playing it, is making a life investment which should prove a hundred times as valuable as the money spent in an automobile at the same price.

Getting The Best From Radio

NOW that radio receiving sets have been improved in such a remarkable manner, the next step was obviously to assist the public in selecting the best programs from those which flood the air day and night. Philco Radio and Television Corporation has taken the initiative and founded the Radio Institute of the Audible Arts "as a public service contribution to the audibly arts people—to cultivate a broader appreciation of the audibly arts and generally to advance from a broad social standpoint the effective utilization of the radio today."

The Institute is already in active operation under the direction of the able New York critic, Pitts Sanborn. It is dissemination of the best of radio art, but notably listing in advance the worth while programs of social, educational and musical importance. In scanning some of these excellent book-lets, we are amazed by the number of unusually fine programs which are now accessible to the American public at the mere expense of a good radio set, which almost anyone can afford.

The Radio Institute of the Audible Arts, while of great value to the home, is of equal value to the schools and the twenty-six million school children of America. The Radio Institute has much valuable material in the way of booklets, which are of immense value to the music lover and to the teacher. These have been prepared by eminent musicians. Copies of some of these are still available, without cost, to anyone who will write to the Institute, at 80 Broadway, New York. This is one of the most important free services to American educational and musical interests yet inaugurated.

The Institute recently circulated millions of copies of a statement made by your Editor. This statement was extracted from the following editorial:

"Out of the vast ocean of radio programs that flood the ether daily, there are many programs of outstanding educational and artistic importance. America far and away leads the entire world in this respect. The Radio Institute of the Audible Arts has as one of its projects a plan to enable the public to pick out these valuable cultural broadcasts so that this privilege of our modern civilization may be more readily and profitably enjoyed.

"Educators throughout centuries have extolled the value of music in child life. It is clearly the primary duty of every parent to direct the child to do what is good and to protect him from what is harmful. Even wild animals and birds have this instinct.

"Do not deny your children the fullest musical opportunities. Fine music will enhance their joy of living, quicken their intellects, exalt their ideals, elevate their appreciation of beauty and help solve the growing problem of vastly increased leisure.

"Radio today is one of the great vital elements in promoting and fostering musical education. Every one of America's twenty-six million school children can now hear music of the masters.

"Through the radio, the appreciation of good music has advanced more during the last ten years than in the previous ten centuries. It has developed a new desire to study the fascinating art through a musical instrument which, in turn, makes all radio programs far more enjoyable. This is clearly shown by the large number of people, young and old, now taking up study.

"Therefore, the receiving sets, large or small, must be of the highest tonal perfection and efficiency, to get adequate results. The public should know that the set with the larger 'baffle board' (front surface) naturally produces superior reception. Inferior sets do untold damage to the child's tonal perception, as well as to the nervous system, by painful distortion of even the best broadcasts. The best sets are now like opening a door to the very room in which the broadcast is given.

"Every parent and Parent-Teacher Association should insist that every schoolroom be radio-equipped, so that every child in America may become familiar with the great music of the past and present. By promoting this, you will be furthering not only the aesthetic development of your own children but also the educational, cultural and social development of our America."

Getting Joy Out of Music

From a Conference secured expressly for The Etude Music Magazine, with the renowned Historian-Geographer

Hendrik Willem van Loon

Hendrik Willem van Loon was born in Holland January 14, 1882, and in his youth came to America. He received his Bachelor of Arts degree at Cornell and later studied at Harvard, finally receiving in 1911, his Ph.D. degree at the University of Munich. During the revolution in Russia, he was Associated Press correspondent in Moscow, St. Petersburg and Warsaw. He has been a lecturer on history and the history of art, at different universities in the United States. At the beginning of the War he became Associated Press correspondent in Belgium and also served the Associated Press in England, France, Italy, Switzerland, Holland, Norway, Sweden and Denmark. In 1915 he became a lecturer upon European history, at Cornell; and in 1922 he advanced to Professor of History at Antioch College. From 1923 to 1924 he was Associate Editor of "The Baltimore Sun."

He is the author of many books, among the most notable being "The Fall of the Dutch Republic," "The Rise of the Dutch Kingdom," "The Golden Book of the Dutch Navigators," "A Short History of Discovery," "Ancient Man," "The Story of Mankind," "The Story of the Bible," "Life of Peter Stuyvesant," "Man, the Miracle Maker," "R. v. R., Life and Times of Rembrandt van Rijn," "Van Loon's Group-raps," and for many years he has contributed articles to many of the leading magazines. In 1923 he was awarded the John Newberry medal.

Mr. Van Loon has a practical interest in all of the arts. He is gifted as a draftsman and has always been an enthusiastic musician, having had very extensive training as a violinist.

He is heard regularly over the National Broadcasting Company's circuit and has thus become a familiar figure in millions of homes.—EDITORIAL NOTE.

The Joy of Living

I HOLD a brief for joy. Joy is the obligation of the race, especially in these impossible years, when the thin veneer of civilization is still unable to conceal those traits of savagery inherited from aboriginal man, which do so much to bring unnecessary tragedy into life. One of us, in this day, get the joy from living to which I believe we must be entitled. This is especially true in America, where we make frantic efforts to be amused but get very little joy.

Fun is a personal matter. If you do not believe this, look at a kitten playing with a ball of yarn or a small boy taking a clerk to pieces. The technic of joy begins when one starts to make mud pies, but somehow thousands of misguided folks seem to lose their way in the mud. Fun is something which must be bought. Of course one may buy laughter via books, movies, radio, the theater, magazines and the immortal clowns of the sawdust ring; but has not everyone had the experience that the fun one gets by making it oneself is far more satisfying—far more profitable?

Addison is quoted as having said, "Man is the merriest, the most joyous of all the species of creation—above him and below him all are serious." That may have been true of the man of England of Addison's day, but if one were to judge by the faces one sees in the American subways, the

highways, the shops, even the night clubs and the theaters, one might conclude that man is the most forlorn of animals.

A Reasoning Nation

THE WHYING is that Americans, despite the considerably reduced hours of labor, are overworked and overburdened with worries and fears. With merely a fraction of the tragic circumstances that have flooded Europe for two decades, our fellow citizens have been developing worry into a fine art. One of the reasons is that we have not learned the secret of making our own fun.

For this reason, if for no other, music is one of the things which is of greatest importance to Americans at this time. I am not even a little bit concerned about the profane educational, sociological or material value of music to those who study music; that it is one of the finest media for generating joy in the human individual is enough for me.

About, Face!

IN FACT, I have a very strong feeling that our whole approach to music is altogether wrong. The child is led to believe that if he studies music he will have certain material advantages—he will become a more acceptable person socially; he will escape being a wallflower; he will be

benefited mentally; or he will acquire exceptional opportunities to make money. The parent points to Paderewski, Menuhin, Galli-Curci, Edythe Duchin, Frank Black or George Gerstwin, and to the fortunes they have made from music. Isn't that a fine inspiration for music study? They never have the honesty to whisper in the young hopeful's ear that talent and genius are "God given" and that thousands without natural gifts rarely rise above the general average, despite long and hard work. When music is studied as a kind of social lever, it is often likely to be miserably disappointing. Those whose playing and singing are sought by social groups are almost invariably those who have mastered the art for the joy of the thing.

Most fortunate of all is he who takes up music for the fun he can get out of it. We do not study how to read, so that we may become elocutionists. We learn to read because we know that much of the joy of life would be closed to us if we could not read the great literature of the world. Is not that also reason enough for studying music? The literature of music is a vast treasure house. Everyone with ears may enjoy parts of it when heard over the radio; but the highest enjoyment is reserved for those who take the pains to study the art and become capable of playing music. That conviction is based upon wide observation

in many countries and on my own experience as a musician.

A Boy's Musical Fun

WITH ME the study of the violin was begun at the age of seven and was continued for some twenty years. For years I played in orchestras, from small groups to those of symphonic dimensions. Was I paid for it? Goodness no! I played for the delight I received. In fact I think I have played with most of the leading cave orchestras of Europe. I used to take my fiddle along and join the group, whether it was a conventional orchestra or a band of gypsies. My, what fun it was! In that way I learned most of the literature of the violin, and now I know of no greater fun than getting out a Bach concerto and working with it. Now let us suppose I had been foolish enough to say, "I shall not attempt to do very much, because I cannot play like a Heifetz or a Menuhin." I would have barricaded one of the chief avenues to joy in my life.

Let Work Mean Happiness

SOME STUDENTS despair because they have to play music within the limits of their technique. They want to play Beethoven concertos at once. They want to become virtuosi overnight. To such I would say, "Be patient!" You do not abandon learning to read because you cannot get an Otis Skinner or a Katharine Cornell. Get exhibitionism out of your head. Study music for the same reason that golfers play golf. Those who play it because it is good for their health or good for their business usually drop some day at the tenth hole, with heart disease. Those who do it for the sport they find in it are the ones who get the most from it. Otherwise, it is merely something tagged onto the regular daily job.

I actually get a kind of intoxication from playing a Bach fugue. There is a thrill to it I cannot describe with words. For me, this is reason enough to study music. It makes my life fuller, more interesting, more fascinating. Not for anything would I give up the ability to play. So long as my fingers can move I shall expect to have the irreplaceable joy of playing.

Music on the Air

NOW THERE IS another reason why one should study music in these days, and it is a very important reason. When I was a boy in Holland it was one of the treats of my life to attend concerts. That took effort and money, but it was a great privilege. I am glad in this day to attend as many concerts as time permits. It would have been hard to imagine in my childhood that some day concerts would be piped right into my home through invisible conduits thousands of miles long and at a cost so slight that it is negligible to the public. Edward Bellamy, in his "Looking Backward," prophesied this great privilege; but his book was looked upon as the harmless dream of a rhapsodist. The radio, which has made this possible, is true, has come as one of the greatest blessings to music, as well as to mankind. Will it impede music study? Certainly not the right kind of music study, inspired by a sincere desire to get fun and spiritual profit out of the best in music.

The concerts in Amsterdam, which I was



HENDRIK VAN LOON BROADCASTING

Modulation Is Not Difficult

By Paul W. Selonke

A Simple Technical Discussion of a Fascinating Theoretical Problem

were lit again and they saw Liszt sitting at the piano. Standing up, the latter said to Chopin, "My dear Frédéric, just do me a favor by sitting down at the piano and playing so as to make the people think that I exist!"

Liszt, the Creator

IT WAS a fashion then, and long afterwards, to admire in Ferenc Liszt, who was called by his mother and his friends to Chopin, "My dear Frédéric, just do me a favor by sitting down at the piano and playing so as to make the people think that I exist!"

This harmless joke, which Liszt had procured a satisfaction from his friend and rival that would otherwise have been denied him, did not in the least disturb his friendly relations. Liszt took pleasure in this anecdote all his life, just as anyone of us might enjoy recalling some harmless but successful prank of youth.

reception and went up to Wagner's room together. General agony attended the night there a piano in which stood the open music of Johann Strauss's *Blue Danube*. The conversation must have turned to this for Wagner sat down at the piano and played a few bars of the immortal *Du bist Wolke*, enthusiastically praising its beauty. I envied my cousin this experience; it is not everyone who can hear Richard Wagner playing Strauss.

This admiration for Strauss, which I heartily endorsed is very characteristic of Wagner's attitude to other musicians. As a contrast to Liszt, who was able to appreciate everything, Richard Wagner was also influenced by his judgment of other composers. His highest admiration was reserved for those who stood completely outside his own sphere and whom he could criticize quite objectively. Hence his appreciative words about the old-Strauss. His supreme veneration of Beethoven arose out of the nature of Beethoven's art, which was spiritual and removed from all subjective elements. The proud head of Richard Wagner bowed in deep humility before Beethoven, and nothing has moved me more than this homage by genius to the genius which he felt himself unable to reach. I have also seen flashes of self-criticism on the part of Richard Wagner which bring back to me the most interesting psychological experiences in my recollection. My mental picture of this man is very different from that usually drawn.

garian money on the support of a German undertaking. Enthusiasm for Richard Wagner was not so general among the public of Budapest as it afterwards became. The protests caught on, and tickets for the Wagner concert were selling so badly that we began to fear a fiasco, which would not and exactly to the credit of our capital. Liszt was informed of the state of things, and he at once said, "I will play Beethoven's Concerto in E-flat major" at the same concert! On the day when this decision of the master became known, all the tickets were endorsed in his name. I heard Liszt's endorsement is very characteristic of Wagner's attitude to other musicians.

An Epoch Begins
AS MAY BE SUPPOSED, I went to Bayreuth for the three first cycles of "Der Ring des Nibelungen" in the Festival Theater. A remarkable incident came to me during the course of one of the performances. During an interval, my friend Mihalovich wanted to speak to one of the Wagner family and for this purpose went up into a part of the theater which was reserved to them. By chance he entered a room in which he found the master sitting alone before a writing table and musing. Seeing someone he knew, Wagner rose and said, almost in a tone of discouragement, "No, that is not what I imagined. It falls far short of what I intended. I thought, thinking that the performance was responsible for his dissatisfaction, began to defend it. Wagner answered, "It is nothing to do with me. I am sure the people are doing their best; but what I have written is not what lived in my imagination."

This remarkable observation, which threw light on the creative processes of genius, does not in any way lessen the greatness of the creation to which it referred. Genius experiences more than in the case of the mediocre the disproportion between inspiration and the means available for expressing it. Such bitterness would occasionally disturb the case of so spontaneous and violent a nature as that of Richard Wagner. Music has influenced my whole existence, and the fact that it has done so in the greatest degree, immeasurably deepened the effect of their art on my life, dedicated though it has been for the most part to spiritual communion with each other, happy in their common understanding of the dead genius. Invisible threads of suggestion passed from that source of the profoundest feeling to ordinary listeners, and found their way into our grateful and receptive souls. Words fail to describe

what we experienced that day. It was simply music, an emotion evoked by sound more glorious than any expressible by thought or speech. When the rehearsal was over, the few people who had been present went to a luncheon together. Not a word was spoken, not a murmur of applause. Everyone felt insidiously that the silence alone was better fitting the mood in which we were. Richard Wagner had sought out Liszt, and they, too, were silent as they walked from the room. It was only when we were sitting at table that the spell was broken, and Wagner turned excitedly to Liszt with the words, "My dear Franz, you have been so well and truly today! What can I do to compare with the playing we have just heard?" And so the talk went on with exclamations of humble admiration for Liszt's genius and gratitude to Liszt, who could bring it so magically to life.

It is an accepted truth that, to establish tonality, one must introduce one of its subdominant formations; that is, there must be the feeling of a complete cadence. Therefore, if we consider the final tonic the above progression as the subdominant of G major, and we extend the progression with a G major cadence, does it not result in a modulation to that tonality?

of course, I am first to admit that all these chords can be identified in C major; but with added chords in G the new tonality could be definitely established. Developing this idea further, it is not the dominant chord of C as the subdominant entrance into D major?

With no more apparent major chords in the original tonality, it would seem that our experiment would end here. But not so. Consider the much used Neapolitan Sixth, which is a major triad built upon the lowered supertonic. This will lead us into A-flat major.

There is a harmonic issue that allows

major and minor keys, those whose tonics are formed from the same keynote, to interchange tones. Therefore, in C major, we may introduce B-flat, E-flat and A-flat (all tones of C minor). Thus, an E-flat major chord may be formed by lowering the root and fifth of the mediant, an A-flat major chord, by lowering the root and fifth of the submediant; a B-flat major chord, by lowering the root of the leading-tone triad. So modulations to B-flat major, to E-flat major, and to F major become possible.

Can this system be applied to minor? Yes; and with just as much ease. In this case the subdominant is a minor triad. Let us try a modulation from C minor into G minor, using the original tonic as the new subdominant.

We reiterate that these are not considered perfect modulations as they stand. They are entrances and need further cadences in the new tonalities, depending

on whether the modulations are for transition or moving definitely to a new key.

For additional major triads in the original tonality we cannot forget the secondarily dominant formations, which theorists agree belong to the original tonality. They are the dominant (D major), dominant of the submediant (E major), dominant of the supertonic (A major), and the dominant of the mediant (B major). Using these chords, we are able to shift from C into A major, B major, E major, or F-sharp major, respectively. Here is a modulation into F-sharp major,

offers a supertonic (with raised fifth) and the minor form of the dominant. The first, inasmuch as the other three subdominants will lead to A minor; the second, to D minor. And, as mentioned earlier, major and minor tonalities on the same keynote may borrow tones from each other. In C minor we may borrow an E-natural from C major. This would add, as minor triads, the mediant with raised root and fifth and the submediant with raised root and fifth; and they afford modular opportunities to B minor and E minor.

It is obvious that by this method, we might also modulate from minor to major keys. If we borrow the E-natural from C major, we get a tonic with a raised fifth. Upon use as a subdominant entrance into a new tonality, it will readily evolve into G major.

The Neapolitan Sixth in C minor presents a modulation into A-flat major; dominant of the dominant, to A major; mediant, to B-flat major; subdominant (raised third), to C major; dominant (major form), to D major; submediant, to E-flat major; the leading-tone triad with B-flat as the root—or supertonic, as it is called—with lead to F major.

Modulation from major to minor keys presents no new difficulties. Used as a subdominant entrance, tonic (minor form, with lowered third borrowed from its parallel major) may lead to the supertonic, into A minor; mediant, into B minor; subdominant (with lowered third), into C minor; dominant (with lowered third), into F-sharp minor.

A natural query at this point would be, "Is it always necessary to use the subdominant as the interlocking chord? Absolutely not. Think of all the other triads of subdominant character. The supertonic, the submediants, the augmented formations, the dominants of the dominant, the Neapolitan formations—considering all these with their countless variations, then one can readily see how limitless is this form of modulation. And of all subdominant interlocking devices, there are none more beautiful than the seventh and ninth chords in their regular and altered forms.

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What Radio Offers the Young Composer

From an address to the Schoolmen's Convention at Philadelphia, by Pitts Sanborn, Director of the Radio Institute of the Audible Arts

"Radio certainly does offer the young composer what is perhaps the best opportunity in the history of music to show his wares. Not so many years ago, when an American aspirant completed a suite or an overture there were less than half a dozen orchestras of standing in his country which would take it. Then it was accepted, the cost of rehearsals and attendant procedure was so great, and the potential audience so small, that the young composer's anxiety against its being given a successful hearing. Finally, if it did have a performers, at best two or three thousand listeners could hear it at once; and, unless that reception was astounding, the work

was returned to the limbo from which it had emerged. Chamber music composition had become a dead end, because there were so few groups with a following large enough to make playing new material practicable. Now the number of first-time hearers in every season there are many small groups eager and ready to give a reading to new works of music. Moreover, subsidized by the station or a commercial sponsor, more novelties are made available than ever before. The outlook for composers is extremely healthy.

Radio has brought increased listening and acoustical elements to our symphony orchestras too. A decade or two ago, the

Boston, Philadelphia, Chicago, Philharmonic and New York Symphony Orchestras had been in the field but practically monopolized it. There was a struggling organization or two on the West Coast, but the chief musical centers were in the East of course. The radio, Minnesota, or Iowa had a long way to go to enjoy one priceless evening with any of these ensembles.

Today we find, on the air, strong programs from the Detroit Symphony and the Minneapolis Symphony Orchestras—both commercially sponsored. The Kansas City Symphony Orchestra, as well as those of Cleveland, St. Louis, San Francisco and Cincinnati, all broadcast during the season; and their varied fare is at the disposal of the listener in the land. Radio need not hesitate to assume much of the credit for this growth in musical resources, even in the period of depression, when all cultural movements suffered considerably."

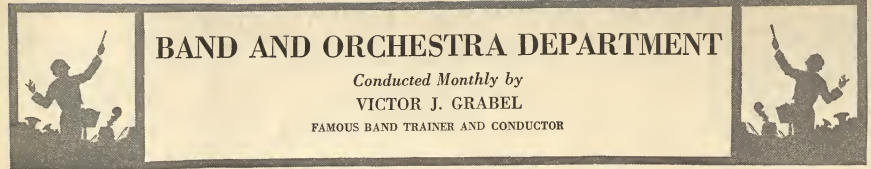
Robert Browning, perhaps the most intellectual of English poets, wrote, "There is no truer truth obtained by man than comes through music."

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Trombone Secrets

By Joseph Russell

CANDELLARIO HUIZAR

JULIAN CARRILLO

CARLOS CHAVEZ

ANGEL SALAS

MANUEL PONCE

Despite the ever present argument over Chavez as a composer, the fact remains that he has done more than any other man for Mexican music. Almost everyone agrees that he is a marvelous politician and a good organizer. If he wanted to use his political ability to do harm, he could do a great deal of it; for he is an able man. But because he is sincere and well disposed, he never will. He has few friends in whom he confides and is reticent about his plans with regard to governmental affairs. He has, however, met with much opposition from time to time, because he is not a man who is instantly liked by all people. His personality, like his music, must grow on one.

A Forward Program

TYPICAL of the man and his ideals is the educational program he mapped out at the beginning of the year 1934. This comprised many programs, designed to expand artistic education and to be presented to paying audiences at the government's Hidalgo Theater, and to non-paying audiences of the working class at the Venustiano Carranza Open Air Theater. Plays by famous and local dramatists were scheduled; concerts by the National Conservatory Orchestra under Revueltas' direction; by the Conservatory Choir, under Sandi; by Chavez's own National Symphony Orchestra; and by the Mexican Symphony Orchestra which combines the use of Mexican and European instruments. Chavez does not believe merely in "giving the public what it wants." He believes that a wise guiding hand should formulate the public's likes and dislikes.

1934 witnessed the debuts of these younger Mexican composers: Blas Galindo, Daniel Contreras and Higinio Ruvalcaba. From a musical standpoint Mexico's finest composers are Silvestre Revueltas, Jose Pomar, Candelario Huizar. Prominent too are Jose Rolón, Manuel Ponce, Luis Sandi and Angel Salas. Personally they are all as intelligent and remarkable as their music prophesies, and they are also mutually generous in their thoughts.

Revueltas' musical themes are not authentically folkloristic, but all have a popular quality. Mexicans consider him their foremost and best composer. We heard

his *El Renacuajo Paseador* (based on a Mexican children's tale) for orchestra, on a phonograph disc that gave sixty-six revolutions to the minute instead of thirty-three. Even with that discrepancy, it was easy to see that his rhythms were piquant, original and spontaneous. When his many changing rhythms were commented upon, he said that he does not write in that way merely to be different; he does it because those are the rhythms he hears from the people in the streets. And he is eminently right. One has only to travel through the Mexican countryside to realize that he alone has caught its spirit. Like Chavez, he was born in 1909; but he is a violinist, not a pianist. He composes solely for orchestra. He is one of the few Mexican composers who write abstractly, having many chamber works to his credit. At the time of the writer's visit, he was finishing his *Caminos* for symphony orchestra. *Ventanas* and *Juntos* are also his. He is as able with his pen as he is with his pencil. He always composes music in pencil; he says it is quicker that way. On the programs of the Mexican Symphony Orchestra can be seen Revueltas' ironic, apt program notes. Says he, for instance: "The music of Satie is agreeable, intelligent and without common sense"; and "Serious people condemned *Till Eulenspiegel* to about his own *Ventanas* he says, "*Ventanas* is sharply romantic music. Who does not remember a window by the light of the moon, or without it?"

Jose Pomar is an example of a strange musical development. Because he is gifted with an analytical, human, intelligent, broad mind, he is able to recognize and distinguish the different periods of his development alone. Born in 1880, it was 1912 before he entered into what he termed his pro-European period. An example of his work at that time is best shown by this excerpt from his "Sonata in F-sharp," written in 1913:

Ex. 4 *Alllegro*

Even though the works of this period were written in the so-called accepted forms, Pomar displayed leanings toward individuality and modernity. He wrote the whole tone scale and chords of the 9th, years before he even knew how they were designated harmonically. During this period he harmonized many Mexican melodies, thus, he says, disfiguring them completely. A transitional, unstable period followed this first one, and he has now, in his third period, left the old forms completely. His new music has a social and political significance. It is a representation of class struggle. His music now has a meaning far beyond that of "art for art's sake." In 1932 he decided to write a *Prelude and Fugue* for percussion instruments only (including in that category the piano, harp and xylophone). Before it was written other Mexican composers laughed at his project and labelled it impossible of accomplishment. After the performance they all agreed that he had succeeded in making his *Fugue* melodic, in writing it in a thrilling form, and in bringing it to a thrilling climax, from a merely rhythmic beginning. For the performance, Revueltas supplied it with this subtle program note: "It is indubitable that Pomar studied counterpoint. He is impregnated with classicism and has always respected the great masters, so that now he writes this work for percussion. The lovers of melody, of counterpoint, and of fugue, will be eternally grateful." Here is an excerpt from this very modern fugue, the beginning of one of the piano passages, showing Pomar's striking change from his earlier styles.

Ex. 5

Ex. 6 *Andante*

This is, of course, accompanied by various rhythmic devices. More in understandable form is Pomar's *Huapango* for symphony orchestra, based on folk themes and "sones." In this, the violins are ordered to bow short, in the middle of the bow, as do the Mariachi members. They are told to forget beauty of tone and strive for the characteristic thing.

A modest, unassuming man is Candelario Huizar, born in 1888 in Zacatecas and now in charge of the library at the Conservatory of Music in Mexico City. He makes no comment on the fact that he never studied in Europe, but says simply that he is the pupil, in Mexico, of Gustavo A. Campo. That he has far transcended his teacher is evident from his latest orchestral work: "Pueblerinas," composed of three movements, in which he pits many rhythms and rhythmic variations against each other, and "Simfonía" in which he uses abstract themes. It is significant that in this, though his title, themes and development are all abstract, the Mexican rhythmic heritage persists. "Pueblerinas" is in free form, and the instruments used are the typical ones of the people. This excerpt is from a quartet of horns in "Pueblerinas":

Ex. 7

Huizar's earliest works, however, were written for solo voice with accompaniment. Perhaps the best known of Mexican composers outside of Mexico are two who have added to their Mexican heritage the advantage of European training: Manuel Ponce and Jose Rolón. Surely the world will be surprised to find that Ponce has

(Continued on Page 128)

"TRUE GENIUS," said the apt phraseologist, "is one-tenth inspiration, and nine-tenths perspiration." However this is much more than a cleverly phrased group of words. It is a terse statement of an eternal truth. To prove which, one needs but take a glance at some who have mastered their respective instruments.

Watch an accomplished trombonist while listening to his playing. Note the facial movements; how breath is taken; the marvelous ease with which tones are produced; and, especially, how delightfully simple the rendition appears to be. Actually he derives as much pleasure as the listeners, and sometimes more.

The secret of his masterful success lies in just these few words: "Early practice correctly and conscientiously directed."

Today, with its rushing and hurrying, rare indeed is the trombonist who devotes four hours a day to the study of his instrument. Though the majority might wish to give more, yet forty-five minutes seems to be the average practice time. Into this period then must be packed such exercises as will lead to making a capable, better than the average trombonist. How can it be done?

Practicing Correctly

MORE AND MORE, amateurs and professionals, teachers and experts are acknowledging that to play the trombone properly requires just as much thought and practice as the mastery of any science.

Let us analyze the mastery of this passage:

Ex. 1

Most budding players jump right in and play it over and over again, giving too little thought to the musical message of the theme. They seem to think that mere repetition is all that is necessary. Thus early grows a fallacious habit which makes the trombone twice as hard to master. Practice this passage one measure at a time, very slowly; give the utmost attention to attack and to steadiness of tone. Try to develop a beautiful, singing quality so that each tone starts with a velvety touch and then sings sweetly on and on to its very end. Finally play the passage in its entirety; and, with these carefully studied fragments welded together, there will be a melody that will move and thrill the hearer by the very lasciviousness of its cadences.

Take this exercise, applying thought to it:

Ex. 5 Moderato

The first queries of the careful student will be:

- What are the key and time signatures?
- Where are the "tough spots?" Hum or softly whistle them until absolutely clear in the mind.
- What legitimate or auxiliary positions will be used to simplify the more difficult passages?
- What expression or feeling shall it have?

In this manner the trombonist knows clearly just what to expect, and there will be no hesitation. However, in attempting to execute the exercise each passage which gives the least difficulty must have careful, thoughtful study. Perhaps an auxiliary position may make smooth sailing. Then play it slowly the first time, gradually in-

creasing the speed, as it is repeated, until the desired tempo has been attained. Waste no time on the easier measures. Master the difficult ones, and the easier ones will soon fall into line, the surprising part of this thinking before playing is that in a very short while the correct habit is formed, so that accurate thought becomes automatic.

Conscientious Practice

THINK BACK to the time of the very first lesson. What was your feeling? Undoubtedly one of pent-up ambition and great enthusiasm.

Ambition and Enthusiasm! What words ever to be repeated! Ambition, in the plainest words, is a consuming desire to become an accomplished trombonist. Enthusiasm can best be described as a feeling of inspiration; or, a happy, "bubbling-over" feeling.

Conscientious practice means putting forth the very best effort, and this requires both ambition and enthusiasm. No getting away from it! There are drudgery and hard work on the road to becoming a capable player, but this drudgery and hard work are made enjoyable through infusing into each study period both ambition and enthusiasm.

Start each practice period with some such resolution as: "Now for forty-five minutes of my best effort." What a delightful surprise awaits you! Progress will be more rapid; and there will be nearly as much pleasure in listening to one's own playing as in hearing a master of the instrument. In reality you are following in his footsteps.

Keeping Trombonically Fit
ANOTHER HELP to become a thoroughly capable player lies in the utilization of spare moments. Suppose, in the morning or before dinner, there are fifteen idle minutes. Snap them up! Utilize them! Make every one of them helpful, pleasurable minutes in keeping "trombonically fit."

Here is the formula.

Ex. 3

Sustain each tone for four very slow counts, making an absolutely even crescendo on the first two counts, and an equally smooth diminuendo on the last two.

Lip Slurs

Ex. 4

Play this softly, with little mouthpiece pressure. Include the diaphragm into play. Chromatic Scales

Ex. 5

Practice this with a round, full tone, first *legato*, and then *staccato*. Strive to have all the tones alike, both in time value and in clearness. In addition to keeping the tone solid, exercises of this nature bring out the true trombone quality. Also they are of tremendous value in practicing lip slurs. More than any other practice, they train and strengthen dormant muscles, in a short time putting an end to the complaint of tired lips.

What would be the result if a pianist were to practice only those notes assigned to the left hand? Still worse would it be for

(Continued on Page 113)

ANTONIO GOMEZANDA

JOSE POMAR

SILVESTRE REVUELTAS

JOSE ROLÓN

LUIS SANDI



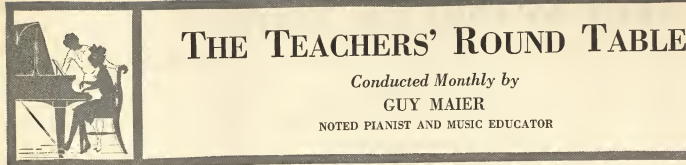
ANTONIO GOMEZANDA, JOSE POMAR, SILVESTRE REVUELTAS, JOSE ROLÓN, LUIS SANDI

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students
By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue



Conducted Monthly by
GUY MAIER
NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

and it is with great difficulty that he tries to make the change.

Such a case needs only a little ingenuity. Your student (like most others) has a very sluggish thumb. Therefore, make up a few exercises that will persuade him to move it swiftly and easily. Try this on him:

Ex. 2 Andante

Also in the *Lullaby* by Paul Juon, depress silently the introductory F and C in the bass, using the sustaining pedal. Then proceed to play.

Ex. 3

If your shoe sole is broad enough you can hold down the left hand (soft) pedal and the middle pedal simultaneously with your left foot, making a still more beautiful *pianissimo* condition. Most sustaining pedals on upright pianos do not "work" above middle C.

2.—The chromatic scale is simply the scale of twelve half-tones, which includes all the notes in an octave. Usually no definite keys are thought of although you can think of the scale as being in the key on which you start (keynote) and finish. Teachers neglect this scale shamefully. It should be constantly taught, for students love it; it is easy to play and it is one of the best exercises for eliminating "thumb bumps." You see, the thumb being used so often in the chromatic scale the player quickly finds that he cannot play it smoothly with a tight or high thumb.

The best fingering for all ordinary purposes is:

Right hand (ascending, C to C)
2, 3, 1, 3, 1, 2, 3, 1, 2, 3, 4, 1, 2.

Left hand (descending, C to C)
1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 3, 1.

Chromatic scales should be practiced in accents of four and sixes; when both hands are used together it is best to play them in contrary motion from D, in parallel motion from C. The second octave appears apart, and in major thirds and sixths.

3.—I am sorry not to know exactly what you mean by raising the seventh tone of a scale to make it flat. I can say, that for all practical teaching purposes, the seventh step of the major and harmonic minor scales comes always one half tone below the keynote, anywhere.

The raised seventh can only occur in speaking of certain Greek scales (or modes) or the "melodic" minor which sometimes need to have their seventh step raised to make our major or minor scales. But I advise you not to bother about this, for it is too confusing. It is unnecessary to teach any scales other than major, harmonic minor, and chromatic.

Ex. 1

But you must be sure at the moment when you put down the middle pedal that you are not using the right hand pedal, and that your fingers are holding down the keys. (You can, of course, release these keys as soon as the sustaining pedal has caught them.) As you readily hear, many beautiful effects can be obtained in this way. Sometimes a pianist wants to sustain certain tones through the changing harmonies of a passage or page; he silently depresses those keys—using the sustaining pedal on them—before he begins the piece. Note this carefully in the *Etude* by Chopin. Before you begin, play the low D flat flantly, "catching" it with the sustaining pedal. Hold it as long as you like.

Right Hand

The third finger is held silently (but loosely) on C while the thumb slips swiftly from E to F and back. This should be as much a movement of your left elbow up as of the thumb itself. This thumb slides easily back and forth (no "bump") right over the tops of the keys. Sometimes in practicing this, let the thumb and middle finger be together after you play the tone, but then wait a few seconds when you get over the next key before playing it. This will help to check up with the thumb itself. This thumb is always to be kept in position, ready to think about the constant need in piano playing for sure and swift preparation.

as a musical soliloquy according to the text.

The first theme recurs, its three-four rhythm making marked rhythmic contrast with the four-four of the second extract with the four-four of the finale at measure 16.

AT THE DAWN OF DAY
By S. COLANGE-TAYLOR

A timely publication is this Coleridge-Taylor's which presents an interesting folk tune from Ethiopia. Appreciating the dramatic possibilities of this tune the composer has adorned it with crashing big harmonies, and the piece opens with majestic sweep. Needless to say, the pedal must be used with care in playing the opening section.

The middle section runs along with hands in unison for the most part, and is rather quiet in tone and mood. Carefully observe the *legato* and accent signs when playing this section.

As the first theme returns—measure 37—it is heard an octave higher.

The volume of tone should be kept full to the very end, where the low accents, Cs, of the bass offer a dramatic ending.

IN HOOPSKIRT AND CRINOLINE
By CONNOR W. LIZET

This number, in the style of a minuet should be played with all the grace characteristic of that particular form of the dance literature. It should be in the repertoire of all pianists. Into its measures Mendelssohn has woven one of the few beautiful melodies which will stand endless repetition without becoming stale and hackneyed. It affords excellent practice in developing control and evenness in thematizing, as the melody is divided between the hands—written on the middle staff—and is taken for the most part by the thumb side of either hand.

Read with care the lesson on this composition in the current issue of *The Etude* by Mark Hambourg, eminent Russian pianist. Mr. Hambourg goes into minute detail in analyzing this piece and practically every phrase bears notations and directions of a helpful sort. With this Mendelssohn's

The second section, with a sustained

chord in the left hand against little ornaments in sixteenths in the right hand, is played *forte* and *piano* in alternation as indicated in the music.

Begin measure 25 softly and build a *crecendo* and *diminuendo* while playing the repeated figure in the right hand. This passage leads back to the turn goes into the first theme which in turn goes into a short Coda. Note the accents on the third beat of measures 3 and 4 from the end.

TWILIGHT
By NATANIEL IRVING HAYAT

Mr. Hayat's contribution to the music of the month bears the subtitle *Meditation*. It follows therefore that the music should be played in thoughtful mood. The tempo is moderate and the text calls for *espressivo*—much expression.

The melody lies in the upper voice of the right hand and the thickness of the melodic line changes constantly as it weaves its way along.

Phrasing, pedal markings and dynamic signs are clearly indicated and if followed closely will aid materially in achieving the interpretation intended by the composer.

ON WINGS OF SONG
By MENDELSSOHN-LIZET

This beautiful song of Mendelssohn's transcribed for piano solo by the great Liszt is a recognized gem of the piano literature. It should be in the repertoire of all pianists. Into its measures Mendelssohn has woven one of the few beautiful melodies which will stand endless repetition without becoming stale and hackneyed. It affords excellent practice in developing control and evenness in thematizing, as the melody is divided between the hands—written on the middle staff—and is taken for the most part by the thumb side of either hand.

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A Musical Honor Card

By Mrs. Anna M. Logan Wallin



When the pupil has acquired ten red stars, one large gold star (No. 4) is placed on the lyre, as represented. It is surprising what an incentive the getting of more and more gold stars becomes to the pupil. When the lyre is filled, the pupil has a brilliant appearance. The design should be on a card about five and a half inches by six inches in size. Any teacher may readily draw these lyres in spare moments.

The pupils do appreciate them and may even look upon it as a privilege to be allowed to help in their making.

number, as with other great compositions of the masters, The Etude makes possible a Master Lesson from a noted artist on one's own hearthstone.

TRADERS FROM THE DESERT
By ALEXE K. BIKBY

A number with an Oriental flavor is this of Miss Bixby's "The Desert." In the first two measures the open fifths in the left hand are played in a drowsy manner in support of the oriental melody in the right hand.

An accented note is in effect in the third and fourth measures, the tempo dropping back to normal in measure 5.

An increase in the tempo—*fin mosso*—is indicated in measure 9 and continues throughout the section. At measure 17 the opening *molto* is again heard, where this brings a conclusion to the composition.

MISS BO-PEEP
By H. P. HOPKINS

This little grade two piece develops melody playing in the left hand.

The right hand supplies a chord accompaniment, the notes of which must be subdued in order not to encroach upon the melody. The first theme is in G major. The second theme, beginning measure 35 in C major, the subdivisions being with the melody in the right hand while the left plays a broken chord accompaniment.

After the second theme the piece returns to the beginning. D.C.—ends at *fine*.

MY GRACING PONY
By L. G. PHIPPEN

Mr. Phippen's second grade piece develops broken chord playing, divided between the hands in triplet form. These triplets smoothly and evenly. With care they should sound as though played with one hand.

In the second section the triplet figures continue in the right hand, but the left hand is required to pass back and forth over the right.

Several passages are indicated—one to show where the pony takes a long leap, and another to suggest a stop when the young rider cries "Whoa!"

THE SURPRISE
By SUSAN SCHMITT

How many of our readers recognize in this theme an old friend? Susan Schmitt has taken a theme from the well known "Surprise Symphony" of Haydn and cleverly adapted it as a second grade piece.

This little number develops ease in playing *staccato* contrasted with *ostinato* tones. Also there is considerable resting of the hands, a proceeding calculated to inspire a feeling of importance and delight in the average second grader.

PARADE OF THE BUTTERFLIES
By CECIL ELLIS

Ellis's Butterfly also shows individuality even in the matter of staging a parade! Note that the parade is in three-quarter time. The dotted eighths and triplets played by the composer give an erratic movement to the rhythm which suggests the dipping and recovery of butterflies in flight.

This little composition would be played with a light touch. An airy daintiness should pervade every measure.

On Wings of Song

One of Mendelssohn's Most Inspired Song Melodies Transcribed for the Piano by Liszt

A MASTER LESSON

By the Eminent Virtuoso Pianist-Teacher

Mark Hamburg

FELIX MENDELSSOHN, born in Hamburg, Germany, on February 3, 1809, and died at Leipzig on November 4, 1847, dominated the musical world of Germany, during his short lifetime, perhaps more than any other musician ever has done, before or since; and he exercised the same influence in England, even for more than a generation after his death.

The great popularity which his music enjoyed from its first appearance was due to its pure melodic outline and to its warm sentiment which charmed while never degenerating into vulgarity. At the same time his genius does not lack in virility and dramatic power, whilst his sense of rhythm and style is admirable.

Mendelssohn did not deviate far from his conceptions of the classical model. There is little that is daringly original in his compositions; but all is polished, dignified and colorful.

A Release from Oblivion

THE INFLUENCE of Bach, Beethoven and Mozart is to be found in all his works. Mendelssohn was the first of the nineteenth century musicians to rescue Bach's music from the neglect into which it had fallen.

Mendelssohn's "Songs without Words" were among the most universally beloved of his creations and there was a time when no pianist's repertoire was complete without a share of them; nor was there any amateur player who did not finger longingly over their no uncertain beauties. Mendelssohn invented the name of "Lieder ohne Worte (Songs without Words)" for these graceful trifles, which flowed so easily from his pen; and this charming title will remain associated with his name, amongst the general musical public, with a particular affection.

A Musical Missionary

NOT THE LEAST of Mendelssohn's services to music lies in that he initiated abroad a taste for the German *Lieder* (well composed songs), a class of music which up till his advent had not become popular outside of Germany. His own songs, because of their spontaneity of melody, and of something direct in their appeal, gained instant success wherever they were performed, and they paved the way for an appreciation of the deeper beauties of the songs of Schubert and Brahms.

The work we are here considering, *On Wings of Song*, is perhaps the greatest favorite among all of Mendelssohn's songs, and deservedly so; for no one could have conceived a sweeter and more graceful melody combined with enticing harmonies and elegance of rhythm. It has been arranged for the piano, by Franz Liszt; who possessed the unique gift, when transcribing vocal music for the piano, of throwing new light on the composer's thoughts and even of enhancing their beauty, without destroying the original feeling of the music. The additions which he made may be sometimes questioned; but he was able to put himself so entirely in sympathy with the original creator, whose work he was arranging, that he rarely made errors of taste. In his hands, adaptations seem to acquire an added musical interest and importance.

Our present piece opens with two measures of flowing accompaniment, which prepare the listener for the advent of the

melody which commences on the last eighth note of the up beat of measure 2. Although marked *senza pianissimo*, there should be a slight *crescendo* in the first measure, and a corresponding *decrescendo* in the second measure, so as to furnish the right consistency of sound for the approaching melody.

The four A-flats, dotted quarter notes, on the first and fourth beats of the bass of these two opening measures, must be played a trifle heavily; since they have to support the whole structure of the broken chord passages which proceed from them.

Upon the entrance of the melody, on E-flat at the end of measure 2, taken with the second finger of the left hand, a hardly perceptible hesitation should be made before proceeding with the first finger of the right hand on the next note, C, on the first beat of measure 3. This C should be played with a gentle emphasis, and the

endeavor should be to try to create the feeling of a *portamento* from the E-flat to the C, as a singer or a player of a stringed instrument would perform this interval.

The melody, all through the piece, must be played tenderly, with due regard for the rise and fall of the melodic line, the intention being to imitate as far as possible the singing voice. To further this illusion, breathing should be indicated, as in singing, by a slight shortening of the duration of the sound of any of the notes

where a breath would naturally be taken if the melody were being sung, that is to say, at the end of each phrase. Thus, at the end of the first phrase, after the quarter note G, on the fourth and fifth beats of measure 4, the finger which holds the G should be raised a fraction of time before continuing to the eighth note E-flat on the last beat of this measure. Here, as at the end of measure 2, a little *crescendo* should be made from the E-flat on the last beat of measure 4, to the B-flat on the first beat of measure 5; and a slight hesitation may be made on the same E-flat, before proceeding to the B-flat.

Creating an Atmosphere

THE WHOLE MELODY ought to float on the running accompaniment, which must be supporting it with a firm but unobtrusive tone. In fact, the player must imagine that he is both singer and accompanist combined.

In measure 7 a *crescendo* should proceed from the eighth note C on the fourth beat up to the apex of the phrase, which is the E-flat on the first beat of measure 8, and then die away to the dotted eighth note F on the fifth beat of this measure.

Again, before striking the sixteenth note F on the last half beat of measure 8, the first finger should be raised from the keyboard, just the fraction of a second, in order to give the impression of a breath being taken.

On the music will be found marked all the fingering that I use in playing this piece; but there are just a few places where I substitute the left hand for the right, in order to facilitate the phrasing.

For instance, in measure 11, I take the fifth eighth note, B-flat, of the melody with the second finger of the left hand, interposing this hand just for the one note. I do this again in measure 13 in a similar place; whilst in measure 15 I play the third sixteenth note, D-flat, of the running accompaniment, with the first finger of the left hand, though it is marked in the music to be played with the right hand. Care must be taken though, not to give an accent to this D-flat, as it is only a sixteenth note in the accompaniment, and any inclination to emphasize it when taking it with the first finger of the left hand must be resisted, as this emphasis would destroy the symmetry of the melody. I change the hands here only to facilitate the execution.

There are, however, four notes, in measure 15, which should be brought out; and these are D-flat, F, E-flat and D-flat; namely, the third, fourth, fifth and sixth beats of the melody.

Preserving the Song Feeling

PROCEEDING to measure 18, the right hand should be raised from the keyboard at the end of the phrase in this measure, on the tied eighth note, B-flat, of the fourth beat, to give the effect of taking breath. The same movement should happen in measure 21, between the quarter note G on the fourth beat and the A-natural on the sixth beat. The preceding measure, 20, should be played in a slightly quicker tempo, as also measure 21, and then a little *ritardando* should be made in measure 22.

Measures 23, 24, 25 and 26 must be given with as much color and emotion as the placidity of the music allows; and the bass note on the first and fourth beats of these measures must be emphasized.

Having arrived at the last beat of measure 27, where the melody is resumed, now in octaves, I play all the octaves of measure 28 with the right hand, except the last one in the measure, which is divided between the two hands. In measure 30, I play the first two octaves with the right hand, as also the fourth and fifth. The third and sixth octaves are divided between the two hands.

In measure 32 I take the first two octaves, on C, with the right hand; the third octave I divide; the fourth and fifth I play with the right hand, on C and D-flat; and the sixth one I divide.

Continuing to measure 40, the top notes of the octaves F, E-flat and D-flat, on the last three beats of the measure, must be brought out. In measure 45, the tempo should be a little accelerated and should continue quicker in measure 46; but measure 47 should slow down again.

In measures 48 to 51 the chords in the right hand must be played with varying tone color, and not too lightly, so as to rivet the attention of the listener and to make him feel that there is more interest to come, even though the melody has temporarily ceased. The bass notes on the first and fourth beats of measures 48-51, namely, A-flat, G-flat, F, F-flat, E-flat, C, B-flat, and E-flat, all must be stressed; and

(Continued on page 118)

FASCINATING PIECES FOR THE MUSICAL HOME

DROWSY LILIES

On the pond of Claude Monet's garden at Giverny

At the foot of the hill of Giverny, on the banks of the Seine near the lovely city of Vernon, lived the greatest of impressionist painters, Claude Monet. Beyond the garden, where flowers grow in a riot of colors, lies a peaceful pond where the master often went to paint. In the shadow of weeping willows and high poplar trees, among drowsy lilies and reflections of fleecy clouds, rests the small boat in which the great painter set his easel.

Grade 4.

Allegretto, tempo di Berceuse M.M. $\text{♩} = 50$

EVANGELINE LEHMAN

The musical score for "Drowsy Lilies" is presented in two systems of staves. The first system covers measures 1 through 15, and the second system covers measures 16 through 51. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegretto, tempo di Berceuse M.M. ♩ = 50". The score includes various dynamics such as *pp* and *subdued accompaniment*, *cantabile*, *pp*, *poco*, *cresc.*, *dim.*, *poco cresc.*, *poco rit.*, *a tempo*, *rit.*, *molto*, *Tempo 19 ma poco più lento*, *p*, *drumily*, *rit.*, *slower*, *dim.*, and *pp*. The score also includes articulations like accents, slurs, and a "Ped. al fine" instruction at the end.

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FELIX MENDELSSOHN

From a famous oil portrait by F. Magnus.

JUNIOR HIGH PARADE

GRAND MARCH

LUDWIG RENK

Grade 4.

Tempo di Marcia M.M. ♩ = 120

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* From here go back to sign (§) and play to *Fine*; then play *Trio*.

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THE ETUDE

Slowly as in a dream A MIDSUMMER WOOING

WALTER ROLFE, Op. 18

Grade 3d.

M.M. ♩ = 69

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AT THE DAWN OF DAY

(LOKO KU TI GA)

FROM THE LAND OF ETHIOPIA

From M. Henri Junod's

Africa

"Les Chants et les Danses des Ba-Ronga"

Lo-ko ku ti ga, Lo-ko ku ti ga, U be-kwe ngu-ba-ne Mou-a-
 yi! Mouyi ka Ma-bu-du, Moua-yi ka Ma-bu-du, U be-kwe ngu-bane?

S. COLERIDGE-TAYLOR
 Op. 59, No. 1

Grade 4.

Maestoso M.M. ♩ = 76

mf *poco rall.* *a tempo*

ff *mp* *cresc.* 15 *f*

p *mf* *cresc.* 20 *f*

p *sf* *sf* *cresc. accel.* 25 *f a tempo*

sf *mf* 30

Tempo I

molto rall. 35 *ff*

sf rall. 40 *a tempo*

rall. 45 *pesante* *sf* *sf*

IN HOOSKIRT AND CRINOLINE

Grade 3.

Tempo di Menuetto M.M. ♩ = 120

CEDRIC W. LEMONT, Op. 59, No. 3

p leggiero *cresc.* 5 *mf*

f *cresc.* 10 *f* *Last time to Coda* 15

p 20 *f* *f*

p 25 *cresc.* *dim.* *D. C.*

mf *cresc.* 30 *f* *f* *p*

CODA

TWILIGHT

A Meditation

NATHANIEL IRVING HYATT

Grade 3. Moderato espressivo M.M. ♩ = 72

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THE EUBE

MASTER WORKS

ON WINGS OF SONG

AUF FLÜGELN DES GESANGES

FELIX MENDELSSOHN

Hamburg - Leipzig
1809 - 1847

Transcription by Franz Liszt
Raiding - Bayreuth
1811 - 1886

See lesson on this composition
in this issue by Mark Hambourg.

Grade 8.

Although marked pianissimo, there ought to be a slight crescendo in the First Bar, and diminuendo in the Second Bar so as to produce the right consistency of sound for the opening of the melody on the last beat of the Second Bar.

Andante tranquillo M.M. ♩ = 132

These four A flats to be played a little heavily as they have to support the whole structure of the passages proceeding from them. From E flat, to C, try to create the feeling of portamento like a singer would sing this interval. Little crescendo and portamento.

*) The notes on the middle staff with the stems down must be played with the left hand, those with the stems up with the right hand.

see their sis-ter dear, Where lo-tus flow-ers are

Bar 17 Bar 18 Bar 19 Bar 20

dim. *p* A little quicker, continue same.

ing To see their sis-ter dear.

Bar 21 Bar 22 Bar 23 Bar 24

p poco rit. *a tempo* *fz*

Take hands from the keyboard for the breath. Bring out first and fourth beats. *simile*

Bar 25 Bar 26 Bar 27 Bar 28

dim. *pp* *sempre legato e tranquillo*

The vio-lets in clus-ters en- Right Hand

simile

wreath-ing, Look up to the stars, bright and clear; Soft-ly the ro-ses are

Bar 29 Bar 30 Bar 31 Bar 32

Right Hand Right Hand

breath-ing Sweet le-gends in each other's ear, Close by, as if fain to

Bar 33 Bar 34 Bar 35 Bar 36

un poco agitato

lis-ten, The shy ga-zelle is seen; And in the dis-tance

Bar 37 Bar 38 Bar 39 Bar 40

cresc. Bring out these 3 notes. *Ped. simile*

glis-ten The waves of the sa-cred stream, And in the dis-tance

Bar 41 Bar 42 Bar 43 Bar 44

Left Hand Left Hand

glis-ten The waves of the sa-cred stream.

Bar 45 Bar 46 Bar 47 Bar 48 Bar 49

rit. *cresc.* *a little quicker* *n.h.*

Bring in in Bar 48 the notes A flat and G flat; *Ped. simile*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THERE'S JUST ONE SONG

Words and Music by
LUCILE SNOW LIND

slight rit. in Tempo
dim.
dolce

Bar 49 Bar 50 Bar 51 Bar 52

in Bar 49 F and F flat; in Bar 50 E flat and C; in Bar 51 E flat and E flat.

dolce rubato Lingeringly
Lightly, but bringing out top notes.

Bar 53 Bar 54 Bar 55 Bar 56

rubato cresc. appassionato

Bar 57 Bar 58 Bar 59 Bar 60

Ped. simile

poco rall. smorz. decresc.

Bar 61 Bar 62 Bar 63 Bar 64

poco rit. Right Hand pp

Bar 65 Bar 66 Bar 67 Bar 68 Bar 69 Bar 70

Ped. simile Bring out D flat and C. Bring out this C.

Tempo con sentimento

mf rit. a tempo

1. There's just one song in ev-'ry flam - ing dawn, In ev-'ry twi-ght af - ter day is
2. Each ti - ny flow - ret and each blade of grass Look up in ad - o - ration when you

gone, And stars sing when you pass a - long, They sing one song, One rapt - rous song!
pass, And breathe a song of spring a - new Be - cause it's you, Be - cause it's you!

After 1st Verse
a tempo

They sing one song The whole night long.
They breathe one song That I love

p meno mosso rit. mf a tempo a tempo

After 2d Verse
you!

cresc. ad accel. ff

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THY WILL BE DONE

CHARLOTTE ELLIOTT

HAROLD K. MARKS

Moderato con espressione

1. My God and Fa-ther, while I stray Far from my home in
 2. If Thou shouldst call me to re-sign What most I prize, it

life's rough way, O teach me from my heart to say, "Thy will be done," Thy will be done."
 I on-ly yield Thee what is Thine; "Thy will be done, Thy will be done."

Though dark my path and sad my lot, Let me be still and murmur not, Or breathe the prayer di-vine-ly
 Re-new my will from day to day, Blend it with Thine, and take a-way All that now makes it hard to

After 1st Verse *p* *pp rit.* After 2nd Verse *cresc.*
 taught,—"Thy will be done, Thy will be done." say, All that now makes it hard to

say, "Thy will be done,— Thy will be done, Thy will be done."

GAVOTTE - MINIATURE

FREDERICK HAHN, Op.12

Tempo di Gavotte M.M. $\text{♩} = 120$

mf con sordini *ossia*

mf *ossia* *Fino* *Fino*

Poco più mosso *mf* *p* *Harmonic*

mf *rit 2d time* *rit 2d time* *L.H. pizz.*

Poco meno mosso *1st time mf 2d time p* *1st time mf 2d time p* *mf*

L.H. pizz. Harmonic

L.H. pizz. L.H. pizz. L.H. pizz. L.H. pizz. R.H. pizz.

mf p pp p mf p mf p mf p mf p rit p pp ppp D.C.

PENSÉE D'AMOUR

WARD-STEPHENS

Andante espressivo

Manuals

Pedal

Strings

Last time to Coda

cresc.

Allegro moderato ed animato

f animato rit. dim. p

add French Horn

cresc. f

Horns

ff con fervore

add Brass

accel. fff strepitoso molto rit.

Moderato mp rit. D.S. S.

Coda f p rit. smorzando pp

IN A POLISH GARDEN

SECONDO

FREDERICK A. WILLIAMS

Tempo di Mazurka

IN A POLISH GARDEN

PRIMO

FREDERICK A. WILLIAMS

Tempo di Mazurka

ALL AMERICAN MARCH

R. O. SUTER
Arr. by the Composer

1st Violin *Marziale*

Piano

Broadly

ALL AMERICAN MARCH

R. O. SUTER

SOLO VIOLIN *Marziale*

FLUTE

ALL AMERICAN MARCH

R. O. SUTER

Marziale

ALL AMERICAN MARCH

R. O. SUTER

1st B♭ CLARINET *Marziale*

ALL AMERICAN MARCH

R. O. SUTER

E♭ ALTO SAXOPHONE *Marziale*

Cello

ALL AMERICAN MARCH

R. O. SUTER

1st B♭ CORNET *Marziale*

Cl. or Horn

ALL AMERICAN MARCH

R. O. SUTER

CELLO or TROMBONE *Marziale*

FASCINATING PIECES FOR JUNIOR ETUDE READERS
TRADERS FROM THE DESERT

ALLENE K. BIXBY

Grade 2. Moderato M.M. ♩ = 84
mp *In a droning manner* *mf* *f accel.* *mp* *mf a tempo* 5

f *Più mosso* 10

mp *f cresc.* 15

Tempo I. *mf* *pp* *mp* *f* *Presto*

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MISS BO-PEEP

H. R. HOPKINS

Grade 2. Moderato M.M. ♩ = 96
p 5

10 15 *p*

20 25

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THE ETUDE

30 *rit* *Fine* *mf a tempo* 35

Stems down L.H.
 Stems up R.H.

MY PRANCING PONY

LAUD GERMAN PHIPPEN

Grade 2. Allegretto M.M. ♩ = 104
mf *Pause before the note in this measure as the pony makes a long leap.*

10

senza rit. 15 *f* *Fine*

Stems up L.H.
 Stems down R.H.

20

25 *rit* *al Fine* *Whoa, my pony, whoa*

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From the Andante of Haydn's Sixth Symphony

THE SURPRISE!

Adapted by
SUSAN SCHMITT

Grade 2. **Andante** M.M. ♩ = 108

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PARADE OF THE BUTTERFLIES

CECIL ELLIS

Grade 2 1/2. **Allegretto** M.M. ♩ = 112

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Albert Mallinson—B. Leeds, Eng. (1860). Comp. organ. Soloist in London and Liverpool. Soloist in London and Liverpool.

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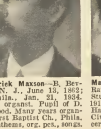
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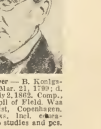
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Charles Mayer—B. Kilmarnock, Scotland (1820). Comp. organ. Soloist in London and Liverpool. Soloist in London and Liverpool.

Maintaining Broadcasting Standards

The ETCU has repeatedly called the attention of its readers to the fact that our American system of broadcasting offers advantages that are hardly thinkable under the governmental plans of operation common in Europe. Here is the difference. In Europe the radio user pays for the use of the radio in his home. This tax, together with whatever subsidy the government chooses to put to it, pays the broadcasting bills. In America, the bill is paid by the broadcasting companies, who in return are supported by sponsors who are advertisers. In recompense for what they pay, the sponsors may call the public over the air about their merchandise.

At first it might appear to many that the European system is more economical and practical. However, it does not work out that way. The cost of broadcasting, as it is presented in America today, is fabulous. If this cost were transferred to the public, in the form of taxes, it might result in a political revolution. Yet to secure the magnificent features which the American broadcasting companies, including the N. B. C. and the Columbia systems, provide daily, an immense expenditure is unavoidable. To do this at the least cost directly, tax-wise, upon the people, would be unthinkable. The fact that advertisers find it profitable to pay the bill justifies the some of the world's greatest musicians, regularly receive.

When discussing this matter in Washington before the Congressional Committee, your Editor was asked whether such broadcasts, which are far and away above the average of European broadcasts, could be produced under government operation, at a far lower cost. The answer was that the law of supply and demand applied as well as to any other condition in life. The famous bass, Chaliapin, was, it was reported, expected to return to Russia (U.S.S.R.) to sing for a couple of months. Other restrictions aimed to protect the advertising more secure in protecting the buying public are designed to put broadcasting on a higher ethical plane. These castings are certainly movements in the right direction.

We have repeatedly assured our musical readers that we have felt that the great ocean of American broadcasting would create a vast interest in music study—and this, is the study of an instrument. Plans that are being circulated in all parts of the country. Radio listeners are not content to do without investigating the mysterious music through music study. We recently entertained a world famous pianist over the week end. He told us that before leaving England he learned that one British manufacturer was making five hundred pianos a month and could not supply the demand. He attributed this to the interest in music created by the radio.

"Arpeggioing" the Arpeggios

By Gladys M. Stein

A NOVEL, but very beneficial method of practicing arpeggios on the piano is in the form of arpeggio chords like those shown in the following illustration ("A" ascending, "B" descending):



"Music, old or new, must be heard in its natural form and features, or else it cannot produce its proper effect upon the ear and mind."—MR. ARNOXD DOLMETSCH.

Mr. William S. Paley, President of the Columbia Broadcasting System, has just sent us a booklet, "New Policies," which contains a list of these restrictions, which will be greeted with great satisfaction by ETCU readers. For instance, the following restrictions are placed upon broadcasts to children:

"The exalting, as modern heroes, of gangsters, criminals and racketeers, will not be allowed. Directly or indirectly for either parental or other proper authority must not be glorified or encouraged. Cruelty, greed, and selfishness must not be presented as worthy motivations.

Programs that arouse harmful nervous reactions in the child must not be presented. Conceit, egotism, or an unwarranted sense of superiority over others less fortunate, may not be presented as laudable. Recklessness and abandon must not be falsely identified with a healthy spirit of adventure.

Unfair exploitation of others for personal gain must not be made praiseworthy. Dishonesty and deceit are not to be made appealing or attractive to the child.

Another source of relief is the information that the taboo is put upon broadcasting "which describes graphically or repellantly any internal bodily functions, symptomatic results of diseases, or conditions of the body which are reassuring to learn that no longer will laxatives be served from hors d'oeuvre to coffee." Another gratifying assurance is that evening programs no longer than six minutes in the hour may be devoted to commercial announcements, including the sale of automobiles. Other restrictions aimed to protect the advertising more secure in protecting the buying public are designed to put broadcasting on a higher ethical plane. These castings are certainly movements in the right direction.

We have repeatedly assured our musical readers that we have felt that the great ocean of American broadcasting would create a vast interest in music study—and this, is the study of an instrument. Plans that are being circulated in all parts of the country. Radio listeners are not content to do without investigating the mysterious music through music study. We recently entertained a world famous pianist over the week end. He told us that before leaving England he learned that one British manufacturer was making five hundred pianos a month and could not supply the demand. He attributed this to the interest in music created by the radio.

Play the left hand two octaves lower. Then play the ascending chords upwards, and the descending ones downwards, playing all the notes staccato except the ones which are tied.

This practice strengthens the hands and develops the ability to adjust quickly the fingers on the keyboard. The ties give the muscles a chance to relax between chords, and thus do away with any danger of straining your hands.

ORGAN and CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Dean of the Pennsylvania Chapter of the A. G. O.

Send questions to THE ETUDE under accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please give me a specification of a church organ of four manuals... I am a member of the church and have been a member for many years... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. The amount of organ you can secure for the price you name depends on the builder selected. We are sending you a mail two specifications for twenty thousand dollars approximately. Our American made organ is a good stop. It has been produced in two ways, according to the kind of the left hand. Details may be found in the book we have mentioned by address of the Organ Builders' Company, drawing \$1.00. Subscription rate in the United States, \$1.50 per year.

Q. I am in about the fifth grade of piano... I have had back's two piano instruction books... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. I am enclosing list of stops on our two manuals... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

Q. I am enclosing list of stops on our two manuals... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. The organ is very limited in scope... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

Q. I am enclosing list of stops on our two manuals... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. The amount of organ you can secure for the price you name depends on the builder selected. We are sending you a mail two specifications for twenty thousand dollars approximately.

caused by notes being placed on the lower octave of the keyboard and "thunder" such as would be present if measures such as numbers 10-12 were played. The organ stops we presume you mean "Unison Organ" or "Unison Organ" which are drawn on the particular manual, except those which are drawn on the organ which will be drawing one of the Swell stops—by putting the organ on the swell stop the stop not to speak. Next add Swell to Swell I couple and you will find the stop speaking an octave higher through the coupler. It will also speak at its original pitch through the Swell to Great coupler. In our opinion the organ is lacking in speaking stops that produce brilliancy and our Swell Organ Practical No. 4 and our Great Organ—Octave 4. On the Swell Organ—Practical No. 4 and our Great Organ—Octave 4. Of course many more stops could be added to an organ as well as the one you specify. You will have to indicate the nature of the individuality of making additions to the instrument and the cost no amount can be furnished you by the original builders of the organ or to other builders.

Q. What is the traditional tempo of the Halo/Hallelujah Chorus from "The Messiah"? I am a member of the church and have been a member for many years... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. We do not know of any traditional tempo for the Halo/Hallelujah Chorus. Tempo are rather elastic and vary much according to size of chorus, etc. and are suggested for the Halo/Hallelujah Chorus vary from 120 to 180.

Q. I am in about the fifth grade of piano... I have had back's two piano instruction books... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

A. I am enclosing list of stops on our two manuals... I would like to see a copy of your book... I have a list of names of organ builders... I would like to see a copy of your book... I have a list of names of organ builders...

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A. The amount of organ you can secure for the price you name depends on the builder selected. We are sending you a mail two specifications for twenty thousand dollars approximately.

Easy to Play NEW Improved CONNOR BAND INSTRUMENTS

So Easy to Play What a thrill I love I have it only a week

What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

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So Easy to Play What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

Bands and Orchestras

(Continued from Page 81)

the trombone player, were to play constantly in one register. To overcome this, practice the chromatic scale consecutively, first *allegro*, then *staccato*. Later make up varied programs with which alternate from week to week, thereby creating eternal freshness.

A Colorful Instrument The trombone is a most important instrument in both the band and orchestra. Its possibilities are limitless. Every variety of human emotion may be accurately and sympathetically interpreted through the trombone. Because it is less mechanical than its brass brothers (trumpets and valves), or reed sisters (clarinets and saxophones), the trombone is placed in the "perfect" class, along with the violin and voice. It is constantly gaining in popularity and use. The time is not far off when there will have been attained for it a rank of esteem which is being won by an ensemble instrument.

What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

So Easy to Play What a thrill I love I have it only a week

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The Questionnaire Review

By Florence Scheib

As a MEANS to provide a novel and interesting form of review, one which serves a definite purpose for the young student of the piano as well as for the teacher, the following "questionnaire" has proved beneficial and successful. This type of "test" is used extensively by the young students of the piano in the schoolroom, so why not introduce it to our younger piano pupils who shrink at our direct questions concerning certain elements of music, which they have studied.

This little review is really the student's own story of the work covered by him in approximately his first twelve lessons. It replaces any "point-blank" questioning, on the part of the teacher, but it enables her nevertheless to ascertain whether or not certain elements of music, which they have studied, are being mastered.

If possible, it would be best if the teacher could provide mimeographed copies of the following "story":

The piano keyboard is made up of a number of black and white "keys." There are ... black keys and ... white ones. All together, there are ... keys. The black keys are divided into groups of ...'s and ...'s. The white keys are named from the first seven letters of the alphabet, these being ...'s.

When the two black keys there is a white key. The name of this key is ... Here is a picture of "D" in three positions: ...

A "picture" of a key, producing a given sound with a given pitch, is called a note. There are different kinds of notes. The notes are ... If you have studied thus far are: (C above middle C for example).

12-PAGE BOOK containing 120 Optional I or Violin Parts (complete, and entirely in the left position) to the Walter Jacobs Standard Marches and Galops; and/or 6-PAGE BOOK containing 141 Conductor-Solo Bb Cornet Parts (full size) from the Walter Jacobs Band Books; and/or 48-PAGE BOOK containing 51 Violin Parts, some full concert size, of the Walter Jacobs Overtures, Suites and Selections, mostly of medium to very easy grade. Instrumentation includes Eb Alto and Bb Tenor Saxophones, Clarinets and Cornets for Bb instruments.

To All Others These Books Are \$1.00 EACH Please supply your permanent address and present school location (if any) and indicate your musical status.

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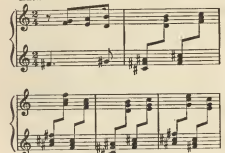
HOHNER PIANO ACCORDIONS

Mexico's Significance in Present Day Music

(Continued from Page 80)

written and published, besides the oft-sung "Estrellita," many other truly noteworthy and worth while compositions. His "Three Poems" for voice and piano are lovely and are worthy of a place in any singer's repertoire. Intriguing melodically, rhythmically and contrapuntally is his "Sonata Breve" for violin and piano. He has dedicated to Andrea Segovia thirty-eight newly completed works for guitar. For orchestra he has *Danza y Canto de Antiquo Mexico* and a cycle called "Chapultepec," of which the first two parts are impressionistic and the third a realistic musical picture of a Mariachi band. Ponce believes firmly that all modern music is gaining definite character and melody, and that the use of extra useless notes. He cannot be called a modernist though he often seems to be, by his use of clever harmonic devices. This passage from his *Arletra*, played by Iturbide, best illustrates this point.

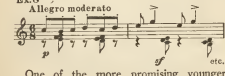
Ex. 7



Ponce, who, though he uses everyday things, never seems trivial, and who plays his own *Estrellita* so exquisitely and rhythmically that it becomes a thing of beauty, was born in Mexico near Aguascalientes. Followed years of Germany's rigid training; study with Enrico Bossi in Bologna, Italy; and eight years under Dukas in Paris. For a little more than a year he has been director of the Mexico City Conservatory, filling the post once occupied by his former pupil, Chavez. This conservatory, incidentally, is supported by the government. At the time of writing, it has approximately eight-hundred pupils and sixty professors, most of the latter being the aforementioned first composers of the land. Pupils come, after they have finished school, and at their own instigation. No one stays unless he can afford it. The only requirement is a preliminary audition at which the applicants must prove they are intelligent and have good musical ears. This is done, says a newspaper report, to avoid wasting time on people who are not destined for a musical career.

Study abroad and many foreign productions of his works for orchestra distinguish Rolón. Of his piano compositions the finest are his three "Indigenous Dances." However, a massive piece of work is his orchestral "Quintessence," in four movements, built on Zapotecan themes. He was born in Jalisco in 1883. In 1895 he began to interest himself in music, which date has commemorated in an orchestral suite of two parts: "Gallo (midnight serenade) Romantic" and "Fiesta." Obviously this comprises the musical memories of his youth. He calls it Mexican music or Mariachi, and it is true that it is not truly Spanish, nor truly native; it is a mixture, just as the Mexican is a mixture of Spanish and Indian. The issue Rolón makes of typical rhythms are piquant and arresting, as evidenced in this excerpt from his second *Indigenous Dance*, on a Jaliscoan theme:

Ex. 8



One of the more promising younger

composers is Angel Salas who has lately completed a pageant for symphony orchestra, "El Retorno de los Dioses Blancos," on primitive Aztec themes. Into this he has put all his knowledge of folk music gained through his song arrangements and musical articles for the publication, "Mexican Folkways," which, incidentally, contains the most authentic of all collected material on native music and musical customs. "El Retorno," because it is a pageant in which many things pass in review, can therefore be applauded for being sketchy and fleetingly impressionistic. It is strangely barbaric in harmonies, instrumentation and rhythms, and is thrilling, though when heard by the writer it was played by Salas on the piano and thus reduced to a minimum, while the energetic young composer apologized for having only two hands!

ment in the Department of Fine Arts, all of the primary school students are learning Mexico's indigenous songs, and the students in the higher grades are learning the best of the folk songs of all the Americas and other foreign countries.

Since 1895, Julian Carrillo (born in Mexico's San Luis Potosi, but trained by Germany's Nikisch) has been working on the "Sonido Trece" (the thirteenth sound). At first glance this looks fearfully complicated; but it seems to be simply a system of writing music by numerals, apparently producing no change at all in the music itself. However, detailed it may seem, it has a number of interested backers. More noteworthy than this to most people is that fact that Carrillo, when he was director of the Mexican Symphony Orchestra some years past, brought to Mexico some of the previously unheard

life are the two very fine pianists, Salvador Ordóñez and Vilma Erényi. Incidentally, they are husband and wife. They are worthy of note because they are the best of Mexico's very few good interpreters of music. The four major music critics in Mexico City are jokingly called "The Four Horsemen of the Apocalypse" by some of the intelligentsia. They usually disagree. Their names: José Barro Sierra, Benigno Foster, Alfonso Robalo and Saloman Kahan.

Members of Mexico's musical ranks who write in the salon style of several decades ago are Ricardo Castro, Carlos del Castillo, E. Elorduy, J. Iruarte, M. Morales, F. Villanueva. Esparza Otero, composer of "Mi Tierra Nueva," sung by Tito Schipa, has written other things in the same melodic style. Although he is heartily derided by Mexico's intellectuals, a man who has captured the musical fancy of half of Mexico should not go entirely unnoticed: Augustin Lara. His music is composed on themes given him by someone else, and it is said that he cannot read notes at all. But he has many published compositions, all bearing a decided similarity to each other, and he often plays his own music over the radio.

It is evident, from a study of Mexico's music, that all of its composers have learned much from the weaving counter-rhythms of the Mariachi. No matter how abstractly they write, their works are impregnated with these. Mexico, however, is rapidly developing in its sophisticated music the individuality that has always been apparent in its native music; and, because it is artistic, it will eventually become not purely nationalistic but universal.

SELF-TEST QUESTIONS ON MISS ARVEY'S ARTICLE

1. The musical styles of what nations have influenced that of Mexico?
2. Who was the first strong advocate of native Mexican music in Mexico?
3. What part has music in the everyday life of the Mexican people?
4. Describe the Mariachi and the style of its music.
5. In what form is most of modern Mexican music composed?
6. Describe the musical educational program of Chavez.
7. Who is the people's favorite among Mexican composers?
8. Name five other Mexican composers of rank.

Musical Pepper Box

Armstrong Gibbs tells this story. "Once a performance of *Lehgrin* was announced at Covent Garden, and *Carmen* was to be substituted almost at the last moment. In the gallery, a man watched Act I with every evidence of perplexity. When the lights went up, he turned to his neighbor and said: 'Where's the swan I've heard so much about?' " "Oh, the swan is in *Lehgrin*, and this is *Carmen*," was the reply. "Mexico . . . *Carmen* . . . why I know *Carmen* backwards," rejoined the perplexed one, as he put on his hat and coat to go home."

A Lyric Limerick

Child Fritz, precocious, but four,
Got spanked for her vocal uproar;
But now she has grown
A Wagnerian tone
And her Brünnhilde cries get, "Encore!"

NEW DITSON PUBLICATIONS

IMPORTANT ADDITIONS TO MODERN PIANO PEDAGOGY

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TEACHING MUSICAL NOTATION WITH PICTURE SYMBOLS AND STORY ELEMENT

ROBYN ROTE-CARDS



"Tell us a story" has been the cry of humanity since the world began. The greatest delights of childhood are fairy-tales, story-books and the endless sagas of the "funny parts." But when pre-school children face the abstract facts of musical education, they are bewildered. Only by turning this dry, abstract, technical knowledge into story form can the child-miner grasp them. Uninteresting facts can only be understood by the child through the opening of that great shining door, the imagination.

This book, the system of *Robyn Rote-cards*, is based entirely upon pictures with story element. Each rote-card has a definite and individual story behind it, and each story is based on a different and necessary musical notational fact.

BY

LOUISE ROBYN

.75



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MARY BACON MASON

Price, \$1.00

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LOUISE ROBYN

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Little attention has been directed to the subject of fundamental chord playing in the piano literature for the beginner. CHORD CRAFTERS will for this reason take its place as the first book introducing the EIGHT FUNDAMENTAL CHORD-ATTACKS with full explanatory material and technical examples for both teacher and student. The author has in CHORD CRAFTERS adapted the complex principles of chord technique to the plane of the child's understanding and interest. The Eight Fundamental Chord-attacks are introduced with adaptable story element and attractive pictures, each technical principle embodied in short exercises and studies which will interest the young student and also simplify chord principles for the teacher. CHORD CRAFTERS is designed to fill the needs not only of the child but also of the older student at the piano.

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SPECIFY A PHILCO FOR YOUR AUTOMOBILE



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THE NEW PHILCO 116X

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